

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# *Wind Symphony*

---

STEPHEN CHENETTE,  
conductor

\* \* \* \* \*

Sunday, January 17, 1988

3:00 pm

MacMillan Theatre

\* \* \* \* \*

PROGRAM

RUSSIAN MUSIC

Overture Solonelle, opus 72

REINHOLD GLIÈRE  
(1875-1956)

Caucasian Sketches

MIKHAIL IPPOLITOV-IVANOV  
(1859-1935)

2. In the Village

4. Procession of the Sardar

transcribed by V.F. Safranek

Lawrence Charge, English horn

Sharon Pearson, clarinet

March in F Major, Op. 69, No. 2  
(Lyric March)

SERGEI PROKOFIEV  
(1891-1953)

Concerto for Trombone

NICOLAS RIMSKY-KORSAKOV  
(1844-1908)

1. Allegro Vivace

2. Andante Cantabile

3. Allegro

adapted for North American  
bands by Walter Nallin

Rachel Thomas, trombone

\* \* \* INTERMISSION \* \* \*

The Rite of Spring

IGOR STRAVINSKY  
(1882-1971)

Pictures of Pagan Russia

Part I. "The Fertility of the Earth"

Introduction

Dance of the Youths and Maidens

Dance of Abduction

Spring Rounds

Games of the Rival Towns

Entrance of the Celebrant

The Kiss to the Earth

Dance to the Earth

Part II. "The Sacrifice"

Introduction (The Pagan Night)

Mystic Circle of the Adolescents

Dance to the Glorified One

Evocation of Ancestors

Ritual Performance of the Ancestors

Sacrificial Dance



## NOTES

### Overture Solonelle, opus 72

REINHOLD GLIÈRE

Reinhold Glière's teachers at the Moscow Conservatory included Ippolitov-Ivanov, and Prokofiev was his pupil when he later taught there. He is remembered mainly for his orchestral music, written in a largely traditional nineteenth century style, but he also composed four works for military band. "Overture Solonelle" (a word denoting celebration) was composed in 1937 to commemorate the twentieth anniversary of the Russian revolution.

### Caucasian Sketches

MIKHAIL IPPOLITOV-IVANOV

Mikhail Ippolitov-Ivanov was a pupil of Rimsky-Korsakov at the St. Petersburg Conservatory. In 1882 he went to Tiflis, in Georgia, where he spent several years and became familiar with the folk music of the Caucasus. His orchestral suite Caucasian Sketches was composed in 1894 and contains many folk melodies of that exotic region.

"In the Village" is an atmospheric piece which opens with the plaintive wailing of an English horn. After a graceful dance, the peaceful opening returns. "Procession of the Sardar," painted in vivid colours, is both a triumphal march and a brilliant tone picture of medieval Oriental pageantry. Sardars were the army chiefs of the feudal landlords and to describe these imposing warriors Ippolitov-Ivanov used an eight-bar theme of a Zeiton March.

### March in F Major, Op. 69, No. 2

SERGEI PROKOFIEV

Sergei Prokofiev wrote several marches for military band in the years 1935 and 1936. The "Lyric March" is in four, rather than the normal two, and is reminiscent of some of the gentle dance episodes in the composer's ballet, "Romeo and Juliette", begun in 1935.

### Concerto for Trombone

NICOLAS RIMSKY-KORSAKOV

Nicolas Rimsky-Korsakov composed his "Concerto" for trombone and military band in 1877, and it was first performed in 1878 at Kronstadt with the composer conducting. Cast in the characteristic three movements of concerto form, the work

provides a splendid opportunity for the display of the unique qualities of the trombone. The first movement with its upward leaping arpeggio figure, to which is contrasted a more lyrical second theme, permits the sonorous, virtuoso qualities of the instrument to shine forth. The second movement, lovely in its cantabile line, shows the smooth flowing, lyrical propensities of the trombone. The finale, connected with the preceeding movement by means of a cadenza, is lively and spirited; running scale passages and chordal leaps show the agility of the instrument and the flexibility of its articulation.

### The Rite of Spring

IGOR STRAVINSKY

In his autobiography, Igor Stravinsky wrote: "One day, when I was finishing the last pages of *L'Oiseau de Feu* in St. Petersburg, I had a fleeting vision which came as a complete surprise ... I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du Printemps* ..."

It has been said that *The Rite* is to the twentieth century what Beethoven's ninth was to the nineteenth. However, to say that its genius was not immediately recognized is an understatement. The scandal of its premiere is well known, but bears retelling. In the words of Pierre Monteux, who conducted the first performance (in 1913, with Diaghilev's *Ballet Russe*): "The audience remained quiet for the first two minutes. Then came boos and catcalls from the gallery, soon after from the lower floors. Neighbours began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris."

When the *Rite* was first performed in Boston, in 1924, the reaction was not so noisy, but the *Boston Herald* printed the following poem:

Who wrote this fiendish "Rite of Spring"?

What right had he to write the thing?

Against our helpless ears to fling

Its crash, clash, cling, clang, bing, bang, bing?



What The Rite of Spring accomplished was the release of rhythm from meter -- that is to say, from a regularly repetitive pulse. With its time signatures often changing in every measure, it pounded to pieces the "tyranny of the bar line" against which composers had long protested but which, hitherto, no one had tackled head-on.

The work falls into two parts, or acts. In the first, at the foot of a sacred hill, in a lush plain, Slavonic tribes are gathered together to celebrate the spring rites. In this scene, there is an old witch who predicts the future; a marriage by capture; round dances. Then follows the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth; and during this rite the crowd is seized with a mystic terror. After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance in circles on the sacred hill amid enchanted rocks, before choosing the victim they intend to honour, and who will presently dance her last dance before the ancient old men clad in bear skins. Then the greybeards dedicate the victim to the god Yarilo.

Program notes compiled by STEPHEN CHENETTE

\* \* \* \* \*

This afternoon's conductor, STEPHEN CHENETTE, became a professor at the Faculty of Music in 1972. He teaches the trumpet, orchestral repertoire for winds, brass chamber music, is a conductor of the Wind Symphony and Concert Band, and is Coordinator of the Performance Division. He is a faculty member at the National Music Camp of Canada, and has been a visiting teacher of wind repertoire and conducting at the University of Calgary. He was recently elected Secretary of the International Trumpet Guild. In December, he conducted eight concerts with the Hannaford Street Silver Band, including their tour of the Maritime Provinces.

\* \* \* \* \*

RACHEL THOMAS is in the fourth year of the Performance degree program, and studies with Gordon Sweeney. A native of Toronto, she attended Oakwood Collegiate Institute. She has been a member of the National Youth Orchestra, the Canadian Chamber Orchestra, the Toronto Symphony Youth Orchestra, the Institute for Brass at the Banff Center of Fine Arts, and has played with the Toronto Symphony.

UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Lesley Duff,  
Toronto, Ontario  
Elizabeth Fekete,  
St. John's, Newfoundland  
Kevin O'Donnell,  
West Hill, Ontario  
Marlene Pires,  
Kitimat, British Columbia  
Todd Skitch,  
Peterborough, Ontario  
Joanne Stevens,  
Winnipeg, Manitoba  
Troy Whynot,  
Bridgewater, Nova Scotia  
Meagan Winsor,  
Mississauga, Ontario

Alto Flute

Linda Caisley,  
Dawson Creek, British Columbia

Piccolo

Lesley Duff,  
Toronto, Ontario  
Meagan Winsor,  
Mississauga, Ontario

Oboe

Piotr Twardowski, \*  
Toronto, Ontario  
Pippa Williams,  
Vancouver, British Columbia

English Horn

Lawrence Charge,  
Toronto, Ontario

Clarinet

Kathy Barr  
Dundas, Ontario  
Chantel Carduner,  
Swift Current, Saskatchewan  
Colleen Cook,  
Regina, Saskatchewan  
Akiyo Hattori,  
Scarborough, Ontario  
Mark Jealouse,  
Oshawa, Ontario  
Sharon Pearson,  
Winnipeg, Manitoba  
Janet Pelletier,  
Winnipeg, Manitoba  
Mark Saresky,  
Hamilton, Ontario  
Janine Short,  
Vineland, Ontario  
Peter Stoll,  
Toronto, Ontario  
Mark Thompson,  
Dundas, Ontario

E-flat Clarinet

Colleen Cook,  
Regina, Saskatchewan  
Mark Jealouse,  
Oshawa, Ontario

Bass Clarinet

Akiyo Hattori,  
Scarborough, Ontario  
Mark Saresky,  
Hamilton, Ontario

E-flat Contra-Bass Clarinet

Lorraine Adams,  
Toronto, Ontario



## Bassoon

Catherine MacDonnell,  
Stoney Creek, Ontario  
Sterling MacNay,  
Warton, Ontario  
Darrell Steele, \*  
Winnipeg, Manitoba

## Alto Saxophone

Sydney Quinn, \*  
Toronto, Ontario  
Kathy Rea,  
Willowdale, Ontario

## Tenor Saxophone

Richard Bortolotti,  
Toronto, Ontario

## Baritone Saxophone

Chris Wilson,  
Richmond Hill, Ontario

## Trumpet

Tim Birtch,  
Milton, Ontario  
Curtis Dietz,  
Hanover, Ontario  
Margaret-Ann Formica,  
Richmond Hill, Ontario  
Lovene McCalla,  
Toronto, Ontario  
Michael Moore,  
Petawawa, Ontario  
Melody Stepto,  
Toronto, Ontario  
Kevin Turcotte,  
Sudbury, Ontario

## Horn

Elke Eble,  
Scarborough, Ontario  
Sam King,  
Aurora, Ontario  
Louise Little,  
Innisfail, Alberta  
Darcy McFayden,  
Scarborough, Ontario

Extra horns for Stravinsky  
Sharon Fisher,  
Clifford, Ontario  
Barbara McIntosh,  
Winnipeg, Manitoba  
George Nicholson,  
Oakville, Ontario  
Julia Yang,  
Scarborough, Ontario

## Trombone

Thomas Henderson,  
Vancouver, British Columbia  
Sara Moody,  
Hamilton, Ontario  
Dean Pattison,  
St. Catharines, Ontario  
Joseph Pezzelato,  
Toronto, Ontario  
Robert Tilley,  
Toronto, Ontario

## Bass Trombone

Eric Anderson,  
Prince Albert, Saskatchewan

## Euphonium

Kevin Hayward,  
Devonshire, Bermuda  
Angelik Jones,  
Unionville, Ontario

## Tuba

Rob Brown,  
Mississauga, Ontario  
Colin Couch,  
North York, Ontario

## Percussion

Christopher Braun,  
Waterloo, Ontario

John LaPorte,  
Windsor, Ontario  
Andrew Morris,  
Iroquois Falls, Ontario  
Gabe Taryan,  
Toronto, Ontario  
Steven Wassmansdorf,  
Mississauga, Ontario

\* Principal

\* \* \* \* \*

## 1987/88 PRODUCTION STAFF

Carl Morey, Dean  
Ronald Chandler, Associate Dean  
Marnie Rand, Performance Division  
Fred Perruzza, Technical Director, MacMillan Theatre  
Don Cooper, Building Manager  
Sydney Quinn, Manager/Librarian  
Joanne Harada, Public Relations Officer  
Marta Roller, Public Relations Assistant

\* \* \* \* \*

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.